

The

C. H. S.

BANDWAGON

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Don Smith Photo

AT THE BANQUET

C. H. S. Convention — Hotel Olds, Lansing, Michigan — August 10, 1957

==== *The Circusiana Magazine* =====

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Founded in 1939

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lisher.

EDITORIAL

At the recent convention in Lansing, there was much discussion about what should be published in the Bandwagon. We heard some who were of the opinion that all articles should be of a historical nature: i. e. Material that is at least 25 years old. Then others think that we ought not to devote too much space to that type of material. We must, you know, try to do the thing that everyone wants. And that we are trying to do. We are more than willing to acknowledge that the old material is of great interest to many members. And we know that the more recent things are of interest to others. We have had some who resigned because we do not publish what they think is the right thing.

We ask of each of you to bear with us in this matter. We are sort of in the middle. We do want to do everything we can to make the Bandwagon THE one Circus publica-
tion! We cannot satisfy everyone all the time. We can only hope to satisfy all of you some of the time. So - don't "get on" us because we publish an article that doesn't quite meet with your approval - there is someone who has written that article - and many who like it. Let's all "be with it" and all of us strive for the best interests of The Circus Historical Society.

FERDINAND C. E. WELK

Ferdinand C. E. Welk, 84 years old, and a member of the Circus Historical Society, died at Baraboo, Wisconsin, on September 9, 1957. Death occurred in the Sauk County Hospital, where he had been since surgery in April.

Ferdinand Welk was born July 20, 1873, near Berlin, Germany, and with his family came to Wisconsin, at an early age. The family settled on a farm near Baraboo, where Ferdinand Welk carried on farming for a while. After witnessing the first performance of the Ringling Brothers on May 19, 1884, and experiencing a feeling of wanderlust, he joined out with the Ringling Show, and was a campfire tender with the cookhouse for 18 years. . . . An injury forced him to quit the road, and he returned to Baraboo, where he resided the rest of his life. He was survived by 3 nephews and a niece.

Many of us will remember Mr. Welk, at the 2 conventions in Baraboo. We had the opportunity of talking to him quite a bit, and were told many incidents of the Ringling Circus, which we had never heard before—and which we believe may have been known only to Mr. Welk.

The Circus Historical Society sent flowers.

NEW MEMBERS

Kathryn G. Arter ----- No. 638
4410 Virginia Ave.,
Charleston 4, West Virginia

William H. Van Winkle ----- No. 639
Club 150,
Morton, Illinois

Frank H. Wildung ----- No. 640
Shelburne, Vermont

Carrie La Velda ----- No. 641
711 Short 11 Street,
Lincoln, Illinois

George T. Harrison ----- No. 642
1401 Jerome,
Lansing 12, Michigan

Geneva LaPearl ----- No. 643
Box 183,
Wheaton, Illinois

Lois Van Pool, daughter of Mr. and
Mrs. Paul Van Pool of Joplin, Missouri
was married August 17th.

Mr. and Mrs. Jack LaPearl celebrated
their first wedding anniversary on Sep-
tember 10th.

1957 Convention Highlights

By Agnes W. King

The 1957 Convention of the Circus Historical Society was held at the Olds Hotel, in Lansing, Michigan on August 9-10-11. Although the members attending were not as many as in 1956, I feel that the spirit and comradeship was 100%, particularly since the location of the convention city had had to be changed. The Hagen Bros. Circus was no doubt the drawing card.

The Kings arrived on Wednesday, the 7th. Bette Leonard and Julian Jimenez had arrived before us. In the late afternoon we drove to St. Johns to see about the arrangements for Friday night, and finding that everything was under control returned to the edge of Lansing for Dinner. Julian, ever on the alert, had seen an ad in the local paper that an elephant was to be at a Lansing car dealers that evening. Without any trouble we found the elephants. We also found R. E. Miller and Frankie Lou. They were delighted to have someone who could cut'em up with them, and we put several shows up and down.

On Thursday, final arrangements were made for the convention doings at the Hotel and we waited in the lobby for the arrival of the rest of the conventioners. By dinner that evening quite a vanguard had arrived, and we were able to give Jack LaPearl and his wife a rousing welcome at a local restaurant. Later that evening we were shown circus movies in one of the rooms at the hotel.

Friday was circus day. By oxcart, buggy, helicopter, everyone arrived on the lot at St. Johns. Registration started on the bandstand. We enjoyed the afternoon show and ate in the cook house. Al Dean had prepared a buffet supper for us, and we all enjoyed eating at the cookhouse along with the personnel of the circus. At this time Bette Leonard, our President presented gifts to the Couls. We also enjoyed the night show, and it seemed that the performers went out of their way to put on the best performance of the season. After the night show we went to the hall of the Edwin T. Stiles Post, No. 153, American Legion, the members had themselves prepared a supper for us and our guests from the circus. The writer was particularly impressed to see that at every table there was a good mixture of C. H. S. members and circus performers or workers. After this delicious repast we returned to Lansing.

Saturday at noon the ladies present enjoyed lunch together in the Coffee Shoppe of the hotel. Small hostess corsages were used as favors, and it gave us all an opportunity to get better acquainted. It still was quite a family affair, as we had two sets of mother and daughter, and a pair of sisters.

At two-thirty, the annual business meeting was held, in the East Room at the Hotel. Thirty-five members were present. Greetings were read from Troy Scruggs, Larry Turnbull, Bill Kasiska, Fred and Nette Thompson, Herman Linden, Mitch White, Dr. H. H. Conley, John Kelley, Sauk County Circus Band, and Floyd McClintock. John Arter was appointed as head of the emblem committee along with Wally Ahlberg and Jack LaPearl. A discussion was then started on the site for the 1958 convention, and although a majority favored Baraboo, it was also decided to leave this to the discretion of the officers should another site seem favorable. Everyone recognizes the problem of getting a date, hotel, and a circus to coincide. Melvin Olsen suggested and showed a data sheet for gathering historical facts, and Fred Pfening was appointed chairman of a committee to arrange a historical exhibit for the next convention.

The annual banquet was held in the East Room. After an excellent repast we heard talks from Jack LaPearl, "Doc" Boyle and others. We had the fun and excitement of having several door prizes. The main prize a German litho, donated by Dr. Conley, went to Elsie Higgins, who was one of the few people present who could actually read the German. As this was Frank and Elsie's first convention, we were all pleased with the draw. The second prize, a photo of Daily Bros. Circus went to Dr. Bateman. This was donated by William Elbirn. Other prizes were donated by John Boyle. After the banquet Bill Lerche and others showed movies.

The Sunday morning Memorial Service was held at the grave of Arenzo Eugent Selden, "Selden, The Stratosphere Man". Our chaplain Rev. Eisenberg conducted the services which were also a memoriam for our own members who had passed away since the last convention. These were Henry Moeller, A. Morton Smith, Frank Runser, and George Brinton Beal.

In the afternoon many of the members took the opportunity to visit "Pop" Haussman and see his collection of Autographed Photos of circus people.

And so — the Convention ended.

Members and Guests Present

Mr. and Mrs. Wallace Ahlberg, Dr. and Mrs. E. J. Bateman, Mrs. Wellings, John W. Boyle, Mr. and Mrs. James K. Cotter, Jean Cotter, Homer L. DeGolyer, Francis C. Graham, Mr. and Mrs. Frank Higgins, Rev. Arthur Isenberg, Jimmy Isenberg, Julian Jimenez, Bette Leonard, Mr. and Mrs. Robert C. King, Mr. and

Mrs. William Lerche, M. G. Gorrow, O. E. Miller, Betty Jane Monney, Mr. and Mrs. Monney, Fred Pfening, Jr., Jack Sweetman, Walter S. Rauth, Bill Rauth, Steve Seipp, Norman Senhauser,, Mr. and Mrs. Frank L. Van Epps, John Walker, Raymond L. White, Mr. and Mrs. Melvin J. Olsen, Jerry Olsen, Larry Olsen, Ronnie Bacon, Mr. and Mrs. Jack LaPearl, Mr. and Mrs. John Arter, Mr. Garretson, Russell Huebner, Mr. and Mrs. Don Smith, Mr. and Mrs. Robert Couls, Patty Couls, Mr. and Mrs. George Harrison.

Convention Chatter

Thanks to F. C. Fisher, Peru, Indiana for his gifts to the Convention. The cigars were appreciated by the gentlemen, and the ladies enjoyed the novel gift of perfume.

"Mitch" White sent copies of the Mexico Ledger, the 1957 Fair Edition, for all of the people at the convention. In it is a very fine article on James Robinson, "Champion bareback rider". Some copies still available, write the Bandwagon office.

On the lot of Hagen Bros. in St. Johns, Michigan "Happy" Holmes displayed his models of elephants, wagons, etc. The conventioners were very much interested and made some purchases.

The "something" boys Julian Jimenez and Bill Lerche enjoyed a very private joke with your Editor.

Frank Higgins writes that he and "Gen" Lerche are practicing their act and will be ready to appear at the 1958 convention.

I don't think anyone enjoyed themselves more than Mr. and Mrs. George Monney of Steubenville, Ohio. I sure would like to meet the "baby" of the family who could wear those size 12 mocassins.

Mitch Gorrow would have won the prize (if there had been one) for first correctly identifying the girl in the August issue. She is Thomasina Mix, daughter of the famous Tom Mix. "Scotty" the clown with Hagen had the same picture in one of his scrapbooks in the backyard at St. Johns.

Mildred Ahlberg and Kathryn Arter were the envy of the editor with their knitting during the convention. Mildred sends hers to a Korean orphans home.

C. H. S. member, Sverre O. Braathen, will have an illustrated circus band story in INSTRUMENTALIST, 1418 Lake Street, Evanston, Illinois, Oct., Nov., Dec. and Jan. issues.

OKAPI

By L. M. (Mitch) White (Mexico Mo., Evening Ledger, May 14, 1956)

Today there are only six of these unusual animals in captivity. Two years ago one of these was purchased by the Ringling Brothers and Barnum & Bailey circus for exhibition purposes in this country. Because of government regulations it was placed in confinement in the Brookfield Zoo, Chicago as required for all imported livestock into this country. The animal was purchased expecting to be a feature of the show. It is said to represent about \$10,000 invested, but according to circus authorities, there is no sign when it will be released and allowed to travel over the nation with the big show this season.

In natural history books published before 1900 there is no mention of the okapi—the animal did not become known to the white man before that date.

Many years ago pygmies living in the dense forest of the Congo told of a strange, elusive creature inhabiting their country. They described it as being built like a giraffe, striped like a zebra, and with large ears like a donkey. Hunters and explorers who visited these remote jungles, where tangled vines and dense forest growth blot out the sun for miles and miles, could never even get a glimpse of these seemingly mythical creatures.

The earliest giraffes, which lived about fifteen million years ago, were the common ancestors of our modern giraffe and okapi. Today both of these creatures are grouped in the family Giraffidae, even though the okapi's neck is nowhere near as long as the giraffe's.

The relatively short-necked okapi is the "normal" member of the giraffe family. The primitive giraffes of millions of years ago—we call them "palaetrages"—looked very much like the okapi of today, resembling it in size and general structure. It is the elongated skyward animal—the typical giraffe—that is the oddity of the family. Through the ages the giraffe developed a longer and longer neck, becoming more and more unlike its ancestors. The okapi, on the other hand, advanced along a conventional course, following conservative lines in its development.

For years, as we have seen, this strange mule-like animal was known only to the forest pygmies of Africa. The first rumors of its existence that were to receive serious attention came to the famous journalist and explorer Henry M. Stanley. He passed on the story to Sir Harry Johnston, at that time governor of Uganda. In 1899 Sir Harry obtained a few scraps of skin of the mysterious animal from the natives. He sent on the evidence to Dr. P. L. Sclater in London, who conjectured that they might belong to a hitherto unknown variety of zebra.

The okapi lives in deep forest coun-

try, yet its vision is not very well suited for the dim light that filters through the dense vegetation of its favored surroundings. Luckily, its keen sense of smell and hearing compensate for this failing.

When disturbed, the okapi gallops away, carrying its head forward in line with the body; it can keep up a fast pace for long distances.

A leaf-eater, the okapi browses on forest trees. It is often solitary, though sometimes two may be seen together. The single baby is built like the adult and has the same unusual coloring.

The okapi's color is distinctive, with the body and neck a rich dark-brown and the head buffy white. The markings on the hind-quarters are unique—slantwise stripes of black and white. The lower limbs are white with a narrow black band. The comparatively long tail ends in a tuft of hair.

The okapi's tongue, like the giraffe's is extendible, and the lips are adapted for picking foliage. There are also resemblances between the two animals in the teeth. The feet are of the regular even-toed hoofed-mammal type.

Although the okapi's limbs and neck are relatively long, they have none of the exaggerated qualities typical of the giraffe. The body is short and compact, and the hind limbs give a deceptive impression of being much longer than the front limbs. The male okapi stands a bit over five feet at the shoulder; the female is smaller.

The okapi's favorite haunts, so far as we know, are in the Semliki and Ituri forests of the upper Congo in the African equatorial zone.

The above material on animals was secured at the winter quarters of the Ringling Bros. - Barnum & Bailey circus in Sarasota, Fla., by the writer. Additional facts were included from Vol. II of The Animal Kingdom by George C. Goodwin, ass't. curator of the American Museum of Natural History.—L.M.W.

OUT WHERE THE WEST BEGINS

Written by C.H.S. Member
Joe Tracy, Buffalo, N. Y.

There's only one sure enough and sensible way to learn to ride a horse on a Dude Ranch or if you want to be an honest to goodness cowpuncher, and that is to enroll in a correspondence school. Please, do not tackle the subject first hand. I speak from experience. I tried to master the subject out where the West begins and take it from me who knows, you cannot tell where the West begins and I leave off, because I was all over it, Yes Sir — Sure Enough!

My tutors were a horse named Blue and a cowboy named Slim. The scene of the lesson was Georgetown Lake, Montana. My troubles started when I was mounting Blue. They did not tell me that only a season or so ago, Blue was working the Rodeos from Butte City, Montana, down to Cheyenne, Wyoming, to Madison Square Garden! Neither did they tell Blue that the cargo of human flesh, which vaulted into his saddle from the top of a fence, never had ridden anything more lively than the dapple grey on a Merry-go-Round, and was the sort of a man who even had trouble staying in upper berths on curves. "Gentle as a cat," Slim said as I landed in that old saddle. "That Blue wouldn't hurt a fly, No Sir!"

We made the valley in nothing flat divided by two and as we whipped past the sage brush and greasewood I called to Blue with every word I had ever—ever, heard indicating a desire to halt. I gave him stop. I tried Whoa, I tried Whoa—Whoa, even Whoa—Whoa—Whoa, babied him with such things as that's-a-nice-ol'-boy and there—there—there—don't-be-scared. He evidently took these remarks for flattery, and flattening out his ears, moved into high gear and then sure enough as a jack-ass had long ears, he started to go places past those Joshua and Cactus trees so fast—s-o-o-o-o fast, and Oh my, Ohh So - - - fast, Yes Sir Boy!

It was when my breath, strength and if I had anything left to give that old flying devil on that flat open space of land called a prairie, and I was on the verge of letting loose and falling off, and that Blue got tired of me and stopped. Now, you all sure want to take it from me, Yes Sir, sure enough, it was the first time I had realized that horses had four-wheel brakes. Blue had sure-enough brakes. Blue stopped all over himself. He stopped in mid-air and if you get what I mean. I said he stopped. As bad as a horse is running. He sure-enough is terrifying, exasperating and terrific when Blue decided he would stop!

Here's a piece of good advice, and along with it some good old horse sense. If you ever get on a wild and honest to goodness run-away horse, be sure to urge him to keep on run-run-running because the stopping is the most exasperating and you will come to a realization that the bad part of it, is when a horse stops. Will you believe me when I tell you I did not stop? Like a stone from an ancient catapult, I shot forward, through the air, with the greatest of ease. The first time I landed I took off like a tennis ball. The second time I landed! I resumed flight like a shell thrown on water. The third time—brother, Mother Earth sure enough embraced me, and Oh-Oh-Oh how the sweet birdies sure sang to me so low, and Oh my so sweet, and the scenes I saw out on that prairie, were the dreams I never had before dreamed of,—OUT WHERE THE WEST BEGINS.

Buffalo Bill's Piano "Found" In Buffalo

By John C. Kunzog



Engraving courtesy Buffalo (N.Y.) Courier-Express

MRS. P. C. RICE AT BUFFALO BILL'S PIANO

... the gift of Queen Victoria

"Circus history is where you find it" Thus may be paraphrased a popular title of today. The following item of circus lore was "found" in the Buffalo (N.Y.) Courier-Express, issue of July 14, 1957, and tells of a 900-pound piano belonging to Buffalo Bill being "lost" in a move between Buffalo (N.Y.) and Rochester (N.Y.)

What are the details of this "lost" piano which brought the services of the late Franklin D. Roosevelt to aid in the search?

Perchance some members of the C.H.S. who trouped with the Buffalo Bill Show can give a few sidelights on the matter, for there must have been a valid reason why this heavy instrument was left at Sardinia (N.Y.). It may be well to state that Sardinia is about 65 miles from Buffalo, in the vicinity of East Aurora, and Batavia, and all these were noted as the rendezvous of the sporting element: prize fighters, gamblers, horsemen and that class of gentry

that are ever anxious to make a "fast buck." And with such a background the interesting question arises of how the proprietor of a Sardinia hotel came to possess the instrument.

Intrigued with the story in the Courier-Express, the writer called on Mr. Cy E. King, executive editor of the paper and not only received permission to reprint the story in The Bandwagon, but Mr. King graciously furnished the engraving used with the story.

The article was written by Margaret Fess, staff writer of the Courier-Express, and follows:

"It was given to Buffalo Bill by Queen Victoria. I know; I was there."

That is an answer Mr. and Mrs. Preston C. Rice Sr., of Chafee, have been seeking for 21 years. The "it" in this case is a massive, square, rosewood piano.

The man who came up with the answer is Chief Wight Eikel, (Chief White Eagle), an 84-year-old Sioux Indian,

who, at the age of 12, was adopted by the late Col. William F. Cody of Wild West fame. Chief Wight Eikel now lives in Florida.

Rice bought the piano for "a song" from the proprietor of the Hafner Hotel in Sardinia a short time before the old hostelry was destroyed by fire on Labor Day, 1936.

The case is of solid rosewood and the keys are of Mother of Pearl instead of ivory.

The huge legs which support the instrument's 900 pounds are elaborately carved. Behind the pedals is the royal British coat of arms supported by a lion with a unicorn and topped with a crown.

Rice did not buy the piano to use as a musical instrument. His original intention was to knock it apart and utilize the exquisite rosewood to make a table.

Before dismantling the instrument, Rice, out of curiosity, decided to have

(Continued on Page 10)

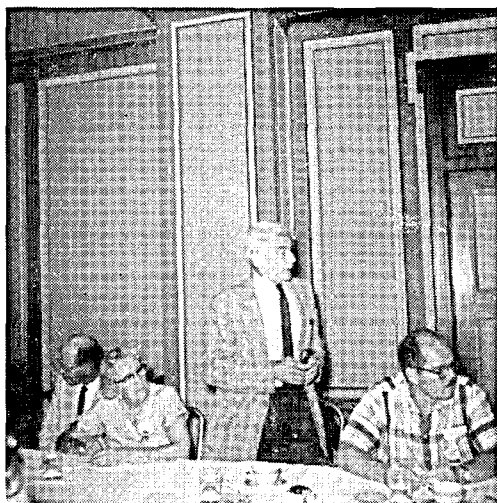


Photo By Jiminez

Jack La Pearl, Genial Press Agent,
Hagen Bros. Circus



Don Smith Photo

Everybody Enjoyed the Banquet



Photo By Jiminez

Kansas' Best

Scenes from the 195

Held in Lansing, Michi



Photo By Isenberg

MEMORIA

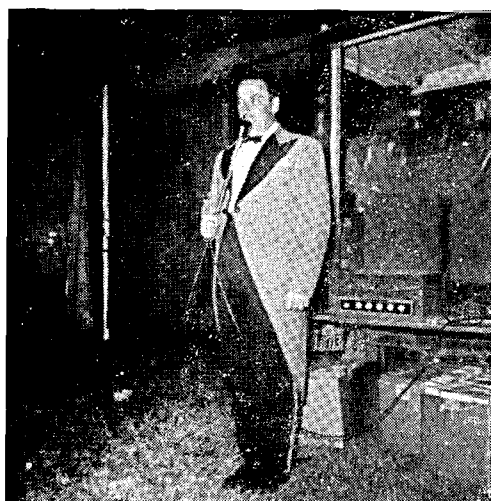


Photo By Jiminez

Col. Calvin Miller, Hagen Bros. Circus

7 C. H. S. Convention

gan on August 9-10-11

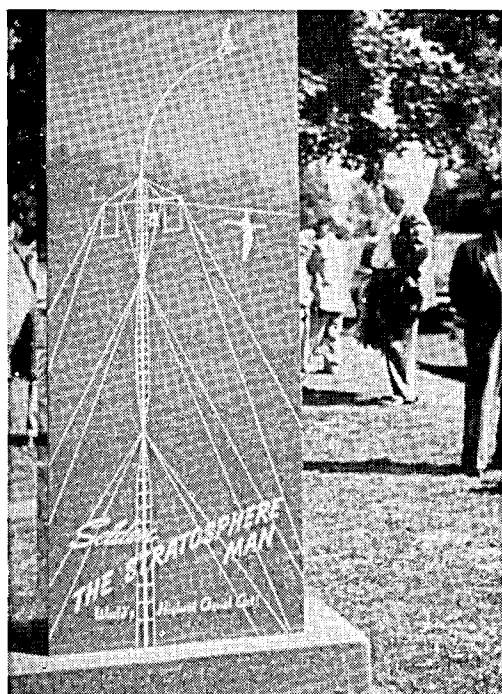


Photo By Isenberg

L SERVICE



Photo By Jiminez

An Enjoyable Occasion
Ronnie Bacon, Bob King, and Russ Heubner



Don Smith Photo

"Doc" Boyle Speaks Words of Wisdom

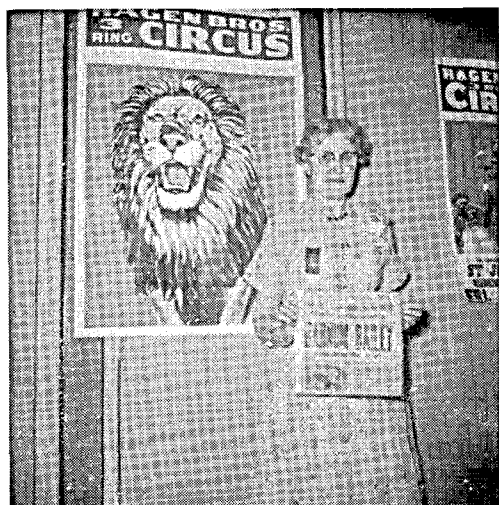


Photo By Jiminez

Elsie Higgins Wins First Prize

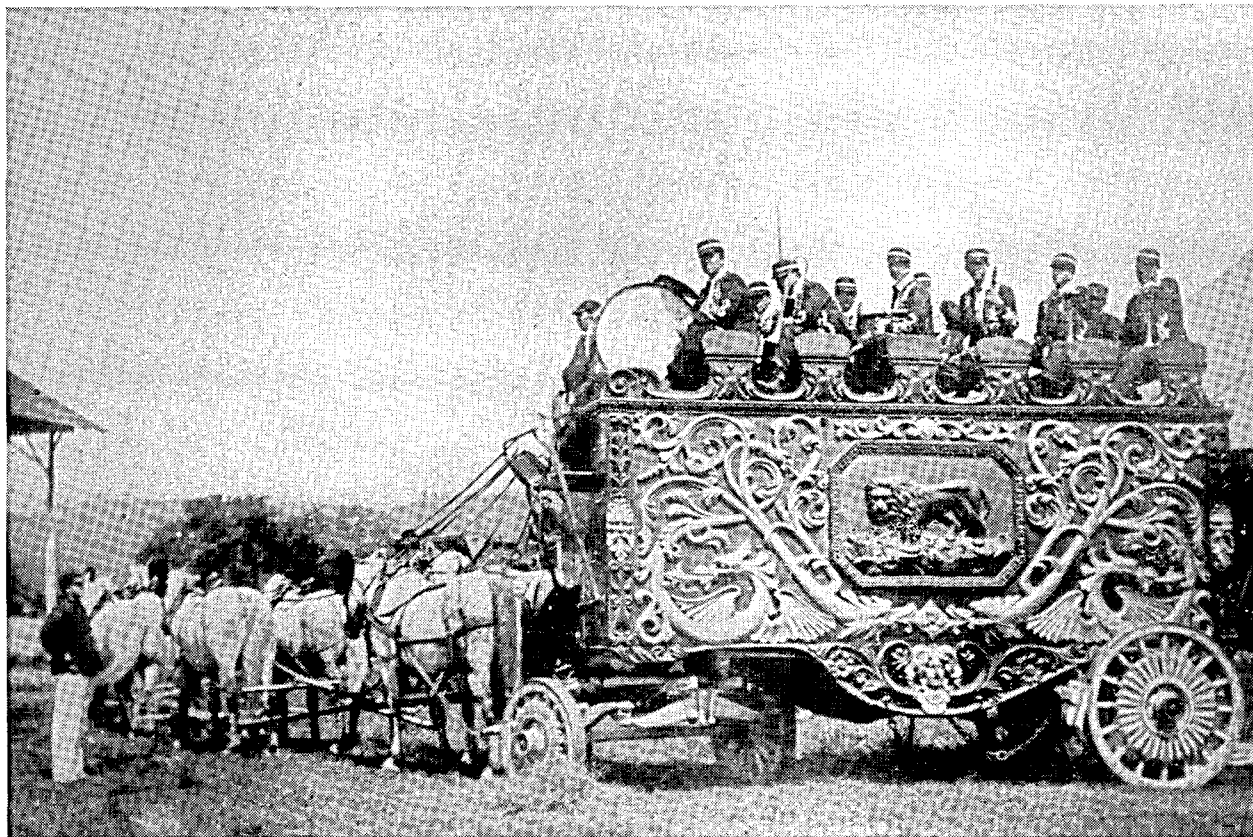


Don Smith Photo

Members Enjoyed Hagen Bros. Circus

Circus Wagon History File

by Joseph T. Bradbury



Negative owned by Mrs. A. Morton Smith

No. 1 Bandwagon, Kit Carson Buffalo Ranch Wild West Show, 1913.

The massive, heavily scrolled wagon with the carved lion and winged serpents as central figures, is shown in the illustration as it appeared as the No. 1 bandwagon on the Kit Carson Buffalo Ranch Wild West Show in 1913.

There are really not too many details known about this particular wagon to this scribe but perhaps some of Bandwagon readers can fill in the missing blanks.

To the best of my knowledge the wagon first appeared on the Cole Bros. World Toured Shows, a 25 car circus, owned and operated by Martin Downs in period 1906-09. I am uncertain as to who built it and also the exact date it got to that show. The chain of circuses leading up to Cole Bros. began in early 1900 when Willie Sells and James H. Gray organized a 15 car circus at Elwood, Indiana, and put it on the road for the 1900 season as "Sells & Gray New United Shows". It was also on the road for the 1901-02, and 03 seasons, and then as the late Col. C. G. Sturtevant once put it when writing the life history of Willie Sells, that James H. Gray had been the

victim of Willie's shrewd manipulations. Gray started out with the money and no circus experience, but ended up with experience only, the money having departed elsewhere. For the 1904 season Martin Downs became associated with Sells, and the show was known as Sells & Downs for the 1904 and 1905 seasons. From photos I have seen of these shows I'm almost positive that no wagon the size of the one we are discussing was carried on the train. Downs got complete charge of the show in winter of 1905-06 and in 1906 the show went out as Cole Bros. World Toured Shows and was soon increased to 25 cars. There is a note in the Jan. 23, 1909 Billboard which I believe is a clue as to when the bandwagon got to the show. The item says that a new bandwagon has arrived in the winter quarters of the Cole Bros. Show, and I strongly suspect this is the date this particular wagon made its debut on Cole Bros., and was probably built especially for the show.

Shortly after the 1909 season Martin Downs was kicked by a horse and later died, and his show was put on the

auction block in early 1910 by Fiss, Doer, and Carroll, New York horse dealers.

The Billboard reported that 47 circus men attended the sale, all major shows being represented with the exception of Gollmar Bros. Largest buyer was J. A. Jones, who got a ticket wagon, calliope, bandwagons, chariots, cages, three tableaux, railroad cars, baggage stock. Other buyers were 101 Ranch, Ringling, Josie DeMott, Bartell Animal Co., Danny Robinson, Frank A. Robbins, Fred Buchanan, Andrew Downie, and Al F. Wheeler etc. W. E. Franklin and Walter L. Main were there but didn't buy anything.

In all probability J. A. Jones got this bandwagon and for the 1910 season it was on his, "Jones Bros. Buffalo Ranch Wild West Show", a 14 car show that traveled on 1 advance, 3 stock, 6 flats, and 4 coaches.

After just one season Jones proceeded to sell his show. The Dec. 10, 1910 Billboard reported that Thomas Wiedemann had purchased from Jones at Pulaski, Tenn. on November 12, some 29 horses, cars, wagons etc. and these were shipped to Wiedemann's quarters

at Harrisburg, Illinois. The Jan. 7, 1911 Billboard further reported that Jones had now sold all of his show except two sleepers, the equipment having been purchased by Downie & Wheeler, Masterson Shows, and Thomas Wiedemann.

Anyway, Tom Wiedemann got this bandwagon and placed it on his new show that was framed to tour the 1911 season. The show was called "Kit Carson Buffalo Ranch Wild West Show", and was actually a combination circus and wild west and performance was presented in a tent rather than the usual canvas canopy and open air arena type show used by most wild west outfits. The Kit Carson show had one of the best flying acts in the country as well as other circus type acts. For 1911 one train inventory shows a total of 12 cars, 1 advance, 3 stocks, 5 flats, and 3 coaches. Another shows 14 cars, 1 advance, 3 stocks, 6 flats, and 4 coaches. Both may be right as is possible show enlarged entourage. I remember seeing one item in Billboard to effect that once the show replaced a 50 ft. flat car with a 60 ft. car in order to make room for a new uptown pit show wagon. Shows constantly did such things in those days. This bandwagon was used as the No. 1 parade wagon all 4 seasons the show was on the road.

In 1912 the Kit Carson show was on 17 cars, 1 advance car, 5 stocks, 5 coaches, and 6 flats, and probably remained the same for the next year although that is just a guess on my part.

After the 1913 season the show didn't go back to Harrisburg, Ill. quarters but wintered in Birmingham, Ala. and opened the 1914 season in the South.

The Kit Carson show had the reputation of being a rough and tumble grift outfit, with plenty of "hey rubes" fights when the grifters were working. A source that was familiar with the show tells me that the strong grift was what finally closed the show. On Friday, October 23, 1914 at Harlan, Kentucky, the show was shot out of town by irate natives, and the next day, Oct. 24 at Barboursville, Kentucky the show halted. Creditors had stepped into the picture and closed the show and had it shipped to the U. S. Printing & Litho. Co. plant at Cincinnati, Ohio where it was advertised for auction. The stock was sold in December 1911, and March 20, 1915 was the time set for the sale of other properties at Cincinnati, except 5 cars and 12 wagons that were still stored at Harrisburg, but these were to be sold by description at the auction. Later note says the equipment in Harrisburg was taken over by a rail car company.

The Kit Carson property at the sale went for very low prices. The Billboard states that the Dodson Carnival got the calliope (which may have been the instrument only) pole wagon, stage coach, 4 baggage wagons, blacksmith wagon, two tableaux, 1 stringer wagon, and 1 bandwagon. J. A. Jones, Harry Hill (Wild West), and Rice & Dore got other equipment. The report also goes on to

say that "outsiders" got among other things, the ticket wagon, and one tableaux wagon.

Whether it was the Dodson Carnival or an "outsider" as the Billboard put it, who got this bandwagon I am unable to say. The trail now becomes lost and I have yet to find any wagon historian who can trace it past this sale. The May 15, 1915 Billboard reported that the sale of the Harrisburg equipment by the rail car company to the U. S. Printing & Lithographing Co. had been set aside by the courts but how that deal finally came out I still cannot answer.

Tom Wiedemann got nothing out of the sales, but he turns up for the 1915 season as manager of 17 car circus called "Barton and Bailey World Celebrated Shows", owned by John A. Barton and Harry Bailey, and leased equipment from William P. Hall of Lancaster, Mo. to put it on the road for a few months before Hall repossessed it and sent it back to Lancaster. (Thanks Tom Parkinson for your help in providing data for this article).

The Shelburne Museum of Shelburne, Vermont is anxious to secure some horse drawn circus wagons. Anyone having information regarding these wagons please write Frank H. Wildung, c/o the Shelburne Museum.

Does anyone have information about Lulu Belle Parr, who rode in the Miller Bros. 101 Ranch Show and also was with the Buffalo Bill Wild West Show? Paul W. Kieser, 3548 Harley Road, Toledo 13, Ohio, would like this word.

JOHN ROBINSON CIRCUS PARADE 1893

John Robinson III and his \$3,000 tandem of Arabian horses.
Big Bandwagon, Henry Becker and band with 16 singers up, drawn by 8 black horses
Eight English traps, occupied by women performers
Miniature cages drawn by Shetland ponies
Open cage wagon of African pelicans, drawn by 4 camels
Open cage wagon of Russian wild bears
Open cage wagon with Continental drum corps up
Open cage wagon with Polar bear and black sea bear
Tab. cart with clown band
Open cage wagon of wart hogs
Herd of elephants
Water buffalo and sacred cattle
Carved Roman lions den, with the lion Sultan and family inside
Queen Ann chariot cage wagon, large group of Bengal tigers inside
Mirror cage wagon, leopards inside
Tab. van with African antelopes
Big Bandwagon, drawn by 16 horses
Cage wagon, 57 different type of monkeys inside
Chariot cage wagon, pair of Horned horses inside
Cage wagon with Ostriches and Kangaroos
Calliope, drawn by 24 Shetland ponies

FOR SALE

Fifty-One 1924 Billboards

Only October 12th issue missing.

45 of these are in mint condition. A few covers torn, a few front pages chewed by rodents.

As near as I can ascertain the Circus sections are all intact.

Four pages of Circus in most issues.

Shipped by express, shipping charges collect, \$50.00 for the lot.

BAKER W. YOUNG

70 Stewart Street

Athens, Ohio

Buffalo Bill's Piano

(Continued from Page 5)

it tuned so that he could hear its musical qualities. The tuner summoned was Arthur Geldard of East Aurora.

Geldard knew the background of the instrument. He told Rice that a former owner of the Hafner Hotel, the late Abraham Loeb, claimed that the piano had been owned by Buffalo Bill and that it had been presented to him by Queen Victoria.

The presentation was supposed to have been made following a command performance of Buffalo Bill's show during Queen Victoria's golden jubilee celebration in the late 1880s.

Mr. and Mrs. Rice launched a research campaign. They finally got into communication with Mrs. Mary Jester Allen, a niece of Buffalo Bill and closely associated with the Buffalo Bill Memorial Association, Inc., operators of the Buffalo Bill Museum in Cody, Wyo.

Mrs. Allen wrote that unquestionably the piano was the one which had been used by her uncle in his Wild West shows. She stated that it had been "lost" in a move between Buffalo and Rochester and that Western New York antique shops had been combed for it.

When Franklin D. Roosevelt was governor his services had been enlisted in a search for the instrument.

However, Mrs. Allen had no knowledge of the Queen Victoria presentation. She said that it was her impression the instrument had been the gift of Buffalo Bill's Canadian friends.

The years passed and the piano remained in the Rice living room. A daughter, Alice, took music lessons on it.

When it finally broke down, the Rice's moved it to the attic.

Mr. and Mrs. Rice spend their winters in Seaphyrhills, Florida and subscribe to the local paper there. Last year the paper carried an item about the Cub Scouts visiting the museum of Chief Wight Eikel in nearby Seffner.

Pictures of the piano in hand, Mr. and Mrs. Rice journeyed to the museum. When they returned, they had this document:

"I, Chife Wight Eikel, the Sioux Indian of the Cody Show, was there when the piano was presented to Mr. Cody and Mrs. Queen Victoria gave me a coin that I still have."

The Indian Chief told Mr. and Mrs. Rice that the queen had given a dinner for about 12 members of the show. Included in the party was Annie Oakley, who had taught Chife Wight Eikel to speak English, read and write.

"The chief told us that the seas were so choppy they couldn't get the piano aboard their first shipload of supplies being brought back to this country," said Mrs. Rice.

"So, they waited and loaded it on another ship. Chief Wight Eikel was a fascinating man. Mr. Rice and I thoroughly enjoyed our chat with him."

The chief was born at Prairie Junction, N.D., and joined Buffalo Bill's show at the age of 12. He travelled with it until the show was sold in 1915.

For a period before the turn of the century, Chife Wight Eikel was a member of Theodore Roosevelt's Rough Riders and in World War I served with the Rainbow Division in France. Later he travelled all over the world and became an expert linguist.

One of the chief's show stunts was being buried alive. At one time he was underground for 10 days.

"We're pleased that the old piano has been definitely established as a gift from Queen Victoria," said Mrs. Rice. "But we still don't know what to do with it."

"It should be in the Buffalo Bill Museum in Cody—but how to get the huge instrument there is a puzzler."

BARNUM AND BAILEY PARADE 1916

Two horse carriage, Fred Bradna
Nine Buglers on horseback
Twelve Lady riders
Bandwagon, 12 horses pulling
Tableau, 6 horses pulling
Tableau, 6 horses pulling
Tableau, 6 horses pulling
Tableau, 6 horses pulling
Tableau, 6 horses pulling
Tableau, 6 horses pulling
Outrider
Twelve Gentlemen on horseback
Bandwagon, 8 horses pulling
Cage wagon, 4 horses hitched
Cage wagon, 4 horses hitched
Cage wagon, 4 horses hitched
Cage wagon, 4 horses hitched
Chariot, 4 horses hitched
Chariot, 4 horses hitched
Hippo cage wagon, 10 horses pulling
Nine Gentlemen riders
Bandwagon, 8 horses pulling
Small tableau, 4 horses pulling
Outrider
America tableau, 10 horses pulling
Europe tableau, 8 horses pulling
Asia tableau, 4 horses pulling
Rhino cage wagon, 8 horses pulling
Nine Ladies on horseback
Bandwagon, colored band up, 6 horses hitched
Cage wagon, 4 horses hitched
Cage wagon, 4 horses hitched
Outrider
Cage wagon, 4 horses hitched
Cage wagon, 4 horses hitched
Cage wagon, 4 horses hitched
Cage wagon, 4 horses hitched
Cage wagon, 4 horses hitched
Cage wagon, 4 horses hitched
Cowboys & cowgirls - 20
Clown Bandwagon, 4 horses pulling
Elephants - 20
Camels - 14
Baby camel
Two Zebras
Three Sacred cattle
Lady & Gentlemen riders - 21
Little Folks tableau, 20 ponies pulling

DO YOU REMEMBER —**That in January 1906****Sent in by Bob Taber**

Jerry Mugivan advertised in the Bill-board for all kinds of help for the big show, side show and advance. These people were to be engaged for the Great Van Amburg show in quarters at Atlanta, Ga.

Martin Downs offered for sale in Birmingham, Ala. all the equipment of the 22 car Sells & Downs circus then in quarters at Montgomery, Ala.

The Great Wallace show wanted musicians of all kinds.

John Robinson's 10 Big Shows needed 100 No. 1 sober and reliable billposters.

Sells Floto wanted 60 competent billposters.

Norris & Rowe was advertised as "The pride of the west." It had winter quarters at Santa Cruz, Calif. They wanted for the main show a feature act. For the advance, a car manager, route riders.

The Col. Frederick Cummins Wild West show wanted people in all departments. They had some paraphernalia for sale. Quarters at Geneva, Ohio. Walter L. Main had an interest in the outfit. It was only out one season, 1906.

How the circus advance cars at one time carried a steam calliope. This had the power of advertising through concerts in the evening after the crew had billed the town. Its high notes carried through the night air quite a distance from the railroad yards. Miller Bros. 101 Ranch advertising car carried one when they played the Pacific Coast towns in 1909.

THE CIRCUS IS HERE**Sent in by Bob Taber**

Same old circus at our door
Same old side show here once more
Same old musty time-worn jokes
Same old crowd of country folk
Same old weak circus lemonade
Same old fruit juice of which it it made
Same old peanuts, six years old
But they cost their weight in gold
Same old music by the band
Same old gags we have to stand
Same old daily big parade
Same old cages there displayed
Same old big menagerie
For the ministers to see
Same old lions
Same old suckers
Same old side show freaks
Same old 4 inch boards for seats
Same old saw dust daring feats
Same old 3-ring thrilling sites
Same old girls in spangled tights

The author of the above is unknown. It appeared in newspapers when Ringling Brothers World's greatest shows played Los Angeles for the first California tour in 1901. The date there was September 18-19.

WHAT'S HAPPENED TO THE CIRCUS SIDESHOW?

That's what the public is asking show folks. That's what I hope to answer in this article I have attempted to write. Here is my answer, as I have read in a trade paper of the circus and on my own account.

Is it true that the true circus sideshow is silently fading from the scene? That the traditional exhibition of human freaks and oddities is being replaced by menagerie shows.

At the beginning of the 1955 season three shows came out with big sideshows. They were, Ringling Bros. and Barnum and Bailey Circus, King Bros., and Clyde Beatty Circus. By coincidence and by coincidence only, these were the shows that closed early.

Sideshows are doing well with carnivals. But the circus midways since mid-season, haven't seen a read sideshow.

The shows that continued under canvas as usual and profitably about twenty in all - did have midway attractions, banner lines, and other elements of a sideshow. But the features were generally animals. What they had was a menagerie in the trappings of a sideshow.

It was pretty much by default that sideshows were virtually absent from the American circus scene.

And what of the future? If Ringling Barnum does stay indoors, it will probably not have a sideshow. Changes are being made in this department in many circus's for future seasons.

Bill Dykes

Circus Historical Society 633

CHARLES T. HUNT, SR.

Charles T. Hunt, Sr., Dean of American Circus Owners, died September 11, 1957. Death occurred at the home near Burlington, N. J. Mr. Hunt was 84 years old on September 7, and had operated a circus for 65 years. He was a native of Kingston, New York and had taken out his circus in 1892. He is survived by two sons, Harry and Charles, Jr. and a daughter Charlotte LeVine, as well as 3 grandsons and a granddaughter.

Charles Hunt was well known to all fans, and had many many friends in all walks of life. He will be missed by his many friends as well as by his family.

Charles Kistler and Jim MacInness attended the funeral, as representatives of The Circus Historical Society, on Saturday, September 14. Burial was in a cemetery only 2 blocks from the Hunt home and winter quarters.

Charles Kistler writes to tell of the funeral as follows: "The flower tributes were out of this world, and filled 2 rooms in the house. There were 2 outstanding floral tributes. The one marked 'Father' showed 4 poles, aluminum, erected—but the one pole was broken. The flags on the poles were 'Hunt', 'Brothers' and 'Circus'. It was a large piece and the 3 ring curbs were made of pink flowers, and the lot was all flowers. It was certainly an outstanding piece. The other large piece was

the Menagerie Tent, up but not side walled. The top was made of white flowers, and in the tent were horses, elephants, etc. Again the lot was made of flowers.

"Father Sullivan was there from Boston, and made some very nice remarks. The Presbyterian Minister was in charge of the services.

"They had a new tent erected, not side walled, with the reserved seats inside to sit on. The orange-ade machine was set up, and filled with ice water, so that all could refresh themselves, as it was a very hot day. The 'donecker' was set up some distance from the house, for the convenience of all. After the funeral there was a buffet supper in the cook house.

"The Hunts certainly did everything to make folks feel at home. They used a loud speaker in front of the house, so that the services might be heard by everyone in attendance. When they carried Charlie out, the fans, performers, etc., lined up on each side of the walk.

"I have certainly lost another good friend, and this will be felt in my future visits to the show."

The Circus Historical Society wish to express their sympathy to the family of Charles T. Hunt, Sr.

AL G. BARNES PARADE 1917

Austin King, Parade Marshall
Bert Dennis, Ass't. Marshall

Four Lady Trumpteers of white horses
Big Bandwagon, Ed Woekener's band up, 8 white horses pulling
Three Palimino tandem horses, Vera Earle at reins

Open cage wagon, 4 horses hitched

Open cage wagon, 4 horses hitched

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Open cage wagon, 4 horses hitched

PUBLICITY

By Agnes W. King

On March 31, 1957 the Richmond (Indiana) Palladium-Item carried a story and picture of your editor and Secretary, Agnes and Bob King. I guess all of us like a little publicity, but we were surprised at the response we got locally. We picked up several Bandwagon subscriptions and had numerous local visitors and telephone calls about the story.

To me, however, as a historian, the most satisfactory response was the one we received from a fourth grade class of College Corner, Ohio. They were studying the life of Barnum and after seeing the article in the paper wrote for information. I sent them several Bandwagons with Barnum material and other material that I thought they would be interested in. This included the issue with Fred Bailey Thompson's Christmas story.

Here are some quotations from their "first draft" thank you letters.

4th Grade, Room 7

Dear Madam:

I was interested in the bandwagon that I like to have one. I read one about Christmas. It was so good that when I got to the end I had to stop.

Dear Madam:

We would like to thank you for the pamphlets. I liked what you said about the White Elephant in the Christmas issue. I didn't know elephants grew to be 15 years old. I like an elephant very much.

Dear Madam:

We want to thank you for the Bandwagon. When I read the one about P. T. Barnum, I got so interesting I almost forgot to do my lessons. We're very grateful for you letting us have them free.

Dear Madam:

Our class would like to thank you for giving us the five pamphlets of Bandwagon. Every one in our room thought they were very interesting. I like the poem in December, 1952. I like to read the advertisements. Thank you!

Dear Madam,

We thank you for the Bandwagon. I liked Aussie the Boxing Kangaroo and the clowns better than the other one.

WINS PRIZE ON TV

William Dykes, of Salisbury, Maryland recently appeared on WBOC-TV, on a program entitled "Eastern Shore Today". He exhibited his collection, and won Third Prize, with his Steam Calliope. Bill is a recent new member - and is one of our younger members. Nice going Bill - we need more members like you - and more young ones too!

STUPENDOUS! COLOSSAL! GARANTUAN!

THE BE-SPANGLED HISTORY OF THE AMERICAN CIRCUS
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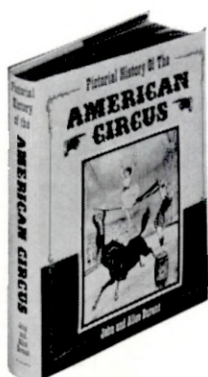
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By John & Alice Durant

Introduction by Tom Parkinson

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